THE RAGTIMER

MAY 1972

JUNE 1972

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

- STILL AVAILABLE -

ANNIVERSARY YEAR

SURPRISE SHEET MUSIC OFFER

We have unexpectedly acquired a limited supply of four different ORIGINAL printings of large-size Ragtime sheet music in unused condition featuring multi-coloured title covers. This music is almost a unique discovery and seemingly kept from the public view for more than 60 years in order that THE RAGTIME SOCIETY would come into its possession in time for a special highlighting of our 10th Anniversary Year. The music is at once a collector's find and for many will offer an opportunity to create suitably framed conversation piece wall mountings:

LOUISIANNA RAG - (Leon M. Block)
(See photo on back cover of THE RAGTIMER Jan. /Feb. 1971)
TURKISH TROPHIES - (Sara B. Egan)
(See photo on back cover of THE RAGTIMER Mar. / Apr. 1971)
WEDDING BELLS RAG - (Al. B. Coney)
(See photo on back cover of THE RAGTIMER May/June 1971)
DYNAMITE - A NOISY RAG - (P. Biese & F. H. Klickman)

OFFERED AS A LOT OF FOUR POSTPAID - $7. 50
(Restricted to one lot per member pending servicing of initial orders.)

NEW LIST OF REPRINT MUSIC FOR SALE

Your attention is directed to the new offering of sheet music which is contained in the currently revised SOCIETY CATALOGUE under the listing of selections issued to subscribers of the REPRINT CLUB - CHAPTER VI.

NEW RECORD FOR SALE

As a service to members, THE RAGTIME SOCIETY Inc., is currently in a position to fill orders for the following new release. The price quoted includes charge for postage.

EUBIE BLAKE MUSIC - $6. 00 each

EBM #1 - Eubie Blake featuring Ivan Harold Browning.
Note: This record was produced by our member Carl Seltzer.

Side One
Devoted to piano solos by Eubie Blake including his two new rags which he played at our "Bash", entitled "Novelty Rag" and "Melodic Rag".

Side Two
Features the team of Blake & Browning. Mr. Browning, now in his 80's, was the original leading man in Sissle & Blake's musical show of 1921 "Shuffle Along".

NOTE: This record is reviewed by TEX WYNDHAM in this issue of THE RAGTIMER.

THE RAGTIME SOCIETY INCORPORATED, P. O. Box 520, WESTON, Ontario, Canada.

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

1962 - 1972

YOU
can make the
Tenth Anniversary Year
Celebrations of
THE RAGTIME SOCIETY Inc.
more significant
by securing at least one
new member for the Society
this year

PLEASE NOTE FOR
IMMEDIATE ACTION!

You must be as happy as we are about the renewal of interest in RAGTIME that is currently developing. Ragtime concerts are being arranged with increasing frequency. They are being hailed with obvious enthusiasm by music critics in the press. The back cover of this issue of THE RAGTIMER was used on the printed program for a ragtime concert held on February 16th, 1972, in the Peabody Concert Hall at Baltimore. The pianists were Ellen Wasserman, Julian Martin and Roosevelt Newson Jr.

As a SOCIETY celebrating its tenth anniversary year, our members are entitled to entertain a brief moment of superior smugness about the new rage for RAGTIME. That moment of reflection is quickly replaced with the rewarding feeling that our purpose as a SOCIETY is being well served and that our persistance in the promotion of RAGTIME is helping to develop an interest by the general public. In furthering that cause, you will observe that the message box on this page is a repeat. Many of our members responded promptly by bringing in one or more new members. The results were so good that we believe it possible that EVERY member can and should attract at least one newcomer to the RAGTIME FOLD this year. How about it?

A revised SOCIETY CATALOGUE accompanies this issue of THE RAGTIMER. The catalogue dated January 1970 is now obsolete and

Concluded on Page 7

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MADAM PRESIDENT

by JACK CUFF

IDAMAY MacINNES

HEADS THE RAGTIME SOCIETY

In the order of things and events it was pre-ordained that Idamay would become president of THE RAGTIME SOCIETY Inc. when it coincided with the Tenth Anniversary celebrations of the SOCIETY. It is not by mere chance or in recognition of women's "Lib" that this happened. In many ways the story of Idamay's activities IS the story of the SOCIETY. To many it will be a surprise to learn that Idamay is the only member of the SOCIETY involved in its founding who has continuously held office throughout the past ten years.

When the history of the SOCIETY is written it must record that the first official meeting of the SOCIETY took place in the home of Idamay and Allen MacInnes. That history should be told as a separate story. Prior to becoming president in 1971, Idamay had served as treasurer of the SOCIETY without interruption from the time of its formation in 1962.

Only after coming into closer association with the executive activities of the SOCIETY does one become more fully aware of the enormous and effective contribution being made by Idamay MacInnes to the life and purpose of the Society. The warmth of her utterly charming personality, when encountered by others, leads quickly to a special affection for Idamay and an appreciation of her deep devotion to, and love of classical ragtime. That interest is by no means limited to the classic period of ragtime. No one could be more enthusiastic than Idamay about the modern form of classical ragtime being written and the musical ideas being developed and performed by present day composers.

There is present in Idamay an avid interest in exposing our youth of today to an ongoing experience with the pull of ragtime. Indeed, Idamay displays a missionary zeal in working for the preservation, survival and promotion of classical ragtime as a living and compatible form of music for this and future generations of music lovers. A gleam of ecstasy comes into her eyes nowadays as she discusses the resurgence of interest in the works of Scott Joplin that is currently sweeping through the musical world.

As a pianist, Idamay's interest in music had been in keeping with the formal side of her classical training until she discovered ragtime toward the end of the fifties. As it was for many Toronto Ragtimers, it all seriously began with the ragtime revival of the fifties and more particularly in Toronto at the CLUB 76 where ragtime had become the popular fare. The club no longer operates but the memories remain. Performers were from the elite of the ragtime professionals. Names that come readily to mind are Bob Darch, the late Joe Lamb, Eubie Blake, Max Morath, John Maddox and the late Glen Rowell. If you caught the right night you could hear Idamay do a rare guest spot at the piano. For Joseph Lamb it was like coming home. His earliest compositions were first accepted and published in Toronto and he attended school in Berlin (now Kitchener) less than 75 miles from the city.

Idamay can recall memorable occasions when her pursuit of ragtime brought experiences of enrichment. Concerning one of those occasions it should first be said that the music of Joseph Lamb has long held a special appeal for Idamay. Some years ago when visiting with Joe's widow, Mrs. Amelia Lamb, at her Brooklyn home Idamay enjoyed the opportunity of playing the piano where Joe had done some of his composing. At the particular moment she was playing his "Patricia Rag", a portrait of Joe Lamb above the piano looked down at her. During the playing of the rag it was almost as though the presence of Joe Lamb had entered the room with the unexpected arrival of Joe's daughter Patricia who lived nearby and for whom the rag had been named.

Despite the amount of time Idamay devotes to ragtime and the work of the SOCIETY it is amazing to find that it represents only a portion in relation to her business career and her many other interests. Allen MacInnes, her husband, and Idamay work together and are professional interior designers. They own and manage a business known as NEWGATE FURNISHINGS LIMITED. Their other interests are also largely shared and always with active intensity.

Because they are collectors of antiques there is barely room in their more than 150-year-old home for the grand piano and two uprights and the other trappings identified with ragtime. * Their interests range from collecting Canadiana, music boxes, paintings, prints and the unusual in collectables to an appreciative interest in fashion and costume design, in the performing arts and in the science and art of food preparation. And then there is "Yardley", a small toy poodle who receives her share of time and attention in the MacInnes household.

As though all these activities were not enough, there is time for Idamay to be a gracious hostess to her friends and house guests and time to travel and visit with their many friends in distant places.

THE RAGTIME SOCIETY is fortunate to have Idamay at the helm.

* See article by Mary Jukes "Designers Collect Ragtime Music" published in The Globe and Mail of Toronto, July 20, 1963, and reprinted in the Ragtime Society Newsletter Vol. 2 No. 6, 1963.

RECORD REVIEW

by
TEX
WYNDHAM

EBM 1 'Eubie Blake, featuring Ivan Harold Browning', Volume 1

Selections: Side One - Dicty's On 7th Ave., Fizz Water, Sugar Babe, Melodic Rag, Ragtime Merry Widow, Novelty Rag. Side Two - Little Gal, Good Night Angeline, Jungle Nights In Gay Montmartre, Some Little Bug Is Going To Find You, Love Will Find A Way, Roll Them Cotton Bales, My Lindy Lou, De Gospel Train.

It seems incredible that here in 1972 we can have a brand new Lp of material played by one of ragtime's pioneers, a man who was playing piano in Baltimore before the turn of the century. And if it seems even more incredible that a ninety-year-old pianist can still play just about everyone else around right off the keyboard, well, just wait 'till you hear this Lp.

Side one consists of five ragtime piano solos by Eubie Blake, plus one Blake vocal (on the ballad 'Sugar Babe'). 'Dicty's ', 'Melodic' and 'Novelty' are 'modern' compositions by Blake, all having been written well after the close of the ragtime years. Each one is a distinctive composition, and a first-class rag.

'Dicty's' moves out at a brisk clip, with full, rich 'modern'-sounding chords. We are told in Carl Seltzer's interesting liner notes that Eubie wrote this one upon completion of a course in the Schillinger System of music and that part of the tune is based on the whole-tone scale. It all adds up to an unusual number which still has plenty of good ragtime to it.

'Melodic' and 'Novelty' are quite well-named, the former having a gentle, lilting movement and the latter a complex first strain that sounds much like the old novelty piano solos of the twenties. In fact, two of the strains of 'Novelty Rag' are over forty years old; upon their recent rediscovery in a manuscript book in Blake's basement, Eubie completed the tune and a fine rag it is, ranking right alongside his best.

'Sugar Babe' has a brief spoken introduction by Blake, followed by a confident, relaxed vocal. If Blake will never sing at the Met, he is certainly a master showman, and the way he puts this tune across makes the track one of the Lp's high spots for me.

Ivan Harold Browning handles the vocal chores on all the tunes on Side Two, giving Blake a chance to demonstrate that he is virtually without peer as a vocal accompanist. Without overpowering the vocal, Blake's work here is just right, from the walking bass lines leading into the stomping 'Cotton Bales' to the bright staccato chords of 'Some Little Bug'.

Browning was the male lead in two shows for which Blake wrote the music, 'The Chocolate Dandies' in 1924 and the immortal 'Shuffle Along' in 1921. He sings in a high voice with impeccable diction, and if his tenor tones have thinned a bit over the years, one can still hear enough in these tracks to support the speculation that he must really have been something in the twenties. He still sings with professionalism and can make the most of a good song; 'Some Little Bug', a comedy number that makes relatively little vocal demand on him, is handled with a relaxed tongue-in-cheek manner that sustains the song's overall hilarity and makes it Browning's best track on this Lp. 'Jungle Nights', which Browning co-authored, and 'Cotton Bales' are both real stompers; Browning handles them in an effortless manner that brings them off well.

The ballads are a bit weaker. Where the material is basically good, such as in the two 'Shuffle Along' tunes, 'Angeline' and 'Love Will Find A Way', the results are good. In fact, Blake chimes in for some harmony on the closing chorus of 'Angeline' that makes the whole track just drip with nostalgia. 'Lindy Lou' and the out-of-tempo 'Little Gal' are rather more dated numbers and Browning isn't really able to make them go; maybe no one can anymore.

As a footnote, this Lp will make a good souvenir for anyone who attended the Ragtime Society's 1971 Bash, as Blake performed all of the side one tunes during his set on stage -- and then included 'Angeline' as one of his encores. And if you weren't there, you'll want this Lp anyway; it's a fine job by a first-class and historically important pianist. By the way, the liner notes promise two more volumes of Blake material during 1972; if they're this good, they can't come soon enough to suit me.

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RAGTIME...UNDER YOUR HAT Cont'd. from Page 3.

should be destroyed. Additional SOCIETY REPRINT MUSIC is listed in the new catalogue. It has been necessary to delete some of the commercial sheet music and folios pending replenishment of our stock. Certain items are no longer available. Watch future issues of THE RAGTIMER for new offerings or reinstatements.

We are delighted to publish a first-time feature by our member Ian Fisher which takes the form of a RAGTIME CROSSWORD PUZZLE. The solution will appear in the next issue. Thanks Ian for contributing a refreshingly different approach to the subject of RAGTIME.

From letters we have received it is obvious that the inclusion of a RAG-SONG is overdue. We have chosen "THAT FASCINATING RAG". It was first published in 1911, and is reprinted in this issue.

Good news from Roger Hankins. He is working on a new article about the number "nine" which will compliment his earlier two-part article. We expect to publish it in the next issue of THE RAGTIMER.

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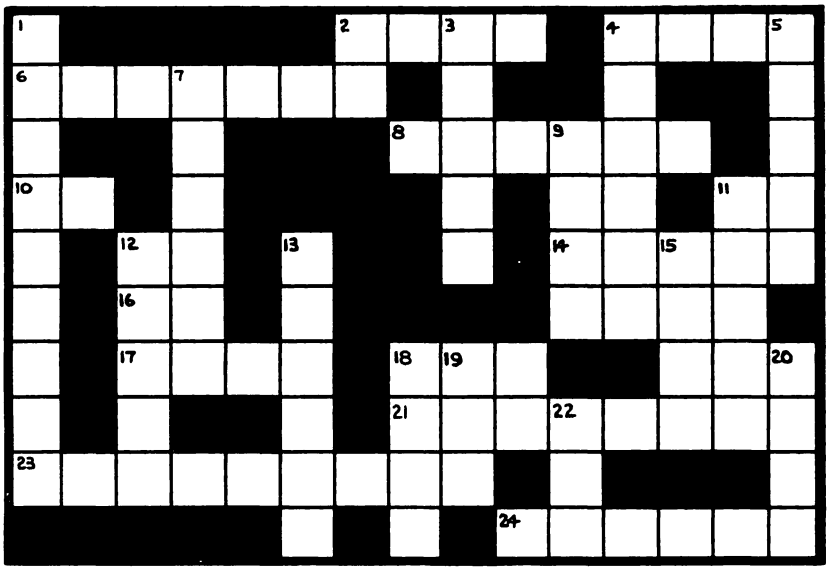
- Ragtime Crossword Puzzle -

— by I. A. Fisher —



ACROSS:

2 - A leaf rag
4 - Type of walk
6 - Home city and birthplace of "The Ragtime Society Inc."
8 - One of the "Big Three" of Ragtime composers
10 - Initials of surviving Ragtime composer
14 - Another leaf rag
16 - __agtime __ives!
17 - A blossom rag
18 - Another leaf rag
21 - The Ragtime Society's official publication
23 - One of Joe Lamb's greatest rags (done with Scott Joplin)
24 - Johnny _____, a present day ragtime player

DOWN:

1 - A soldier's life as described in Scott Joplin's rag
3 - Another of the "Big Three" of Ragtime composers
4 - One of James Scott's great rags
5 - A syncopated rag of Scott Joplin's (in more ways than one)
7 - A ragtime bird by James Scott
9 - The third of the "Big Three"
11 - Last name of the surviving Ragtimer (see 10 across)
12 - Past President of The Ragtime Society Inc.
13 - Max _____, a present day Ragtimer (Performer and composer)
15 - Yet another leaf rag
18 - A leg rag, by James Scott
19 - The first name of the maker of this puzzle
20 - A well known piano roll maker - 3 initials plus X
22 - "_____ for Two"

THAT FASCINATING RAG

Words by Wm. R. CLAY. Music by WALTER ROLFE.

f
In the ho - tel As - tor there
He kept on a play - in' till
p
p
was a mus - ic Mas - ter At morn - ing noon and night time he'd
ev 'ry thing was sway - in' In lob - by grill the par - lor and
play ___ Oh my this mus-ic lov-ing sin - ner at rag-time was a win - ner He'd
bar ___ They say that mus-ic so en-tranc-ing set ev-'ry thing a pranc-ing, The

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nev - er stop for din - ner the live long day Each day he gave a les - son, and
chairs and ta - bles danc - ing, the pic - tures a - jar The fire - man in the cel - lar, the
ev - 'ry one was guess - in' What hap - pened when the mus - ic died a -
el - e - va - tor fel - ler Were hap - py as the birds in mer - ry
way But pret - ty soon if you would list - en, you'd
June And while he'd play each guest would ling - er to
hear a noise of kiss - in' And then a voice so sweet - ly would say.
hear this class - y sing - er Sing that fas - ci - na - ting tune.

CHORUS.

Oh, Oh, my Dear - ie play that fas - ci - na - ting rag,
mf
Oh, Oh, how cheer - y that's some sin - co - pa - ting drag
Ev - 'ry time you play that tune I feel so queer
Ev - 'ry time I hear that rag, I want you near,

Play that lov - in' strain for me once more oh lov - ey
Like you nev - er nev - er played be - fore my dov - ey
Gee I love that tune, that's a reg - 'lar spoon,
1.
2.
That fas - ci - na - ting rag. rag.

SCOTT JOPLIN REDISCOVERED - PART 1

Beginning in 1971 a new wave of attention to the music of Scott Joplin began taking shape. Early in the year the public's fancy was captured by Joshua Rifkin's excellent Nonesuch recording of Rags by Scott Joplin.

Then came the New York Public Library announcement later in the year giving notice of the pre-publication release of the Collected Works Of Scott Joplin in two volumes resulting from the efforts of Vera Brodsky Lawrence. Mrs. Lawrence was in contact with THE RAGTIME SOCIETY in the early stages of her work after being told about our organization by Rudi Blesh. We were able to furnish her, in particular, with a copy of "Treemonisha".

Excerpts of the Joplin opera were performed at New York in October of 1971 and conducted by John Motley. Then on January 28th and 29th of this year came the major presentation of "Treemonisha" at the Atlanta Memorial Arts Center through the cooperation of Morehouse College, the Atlanta University Center and the Afro-American Music Workshop. Robert Shaw was the conductor of the Atlanta Symphony Orchestra.

Because of the thoughtfulness of many of our members we now have an impressive collection of press clippings and notices which indicate the extensive coverage given to a recognition of Scott Joplin as a composer of importance. We record here a special thank you to the members who made this interesting sequence of reports possible. We are naming the series "SCOTT JOPLIN REDISCOVERED". For Part 1 we are reprinting an article by Harold C. Schonberg taken from THE NEW YORK TIMES of Sunday January 24, 1971.

HAROLD C. SCHONBERG

This is the story of Scott Joplin and me, and of a few weeks of adventure with his music.

It started just after the new year, when I played Joshua Rifkin's recording of eight of Joplin's piano rags (Nonesuch 71248). I was enchanted. The music had a lovely swing, and as one rag succeeded another, it was clear that Joplin had a style very much his own. Melody succeeded melody, and even though Joplin was working in a rather circumscribed form, every rag sounded different. And the music not only had an elegance of its own, in such a work as "Euphonic Sounds" it had a good deal of delicate color and harmonic imagination. This was not just any man's music. The syncopations - and ragtime is based on syncopation - were as idiomatically applied as the rubatos in a Chopin mazurka. Joplin was a real composer.

Rifkin, whose playing was relaxed and smooth, also wrote the notes to his record. From them I learned that Joplin was a black composer (1868 - 1917), born in Texarkana, active in the Midwest, who ended his career in New York. He was a pianist and cornetist, but primarily he wrote music, and his "Maple Leaf Rag" of 1899 made him famous. He

also composed two operas, one of which has disappeared. The other, "Treemonisha", is thus the first known opera ever composed by a black. Joplin himself published the piano score. There seems to have been one semiprivate performance of the work. Nobody was interested in a ragtime opera about black people and their aspirations.

The Joplin tunes on Rifkin's record refused to go out of my head, and I kept hearing them over and over. A few days after playing the record, I was telling some of the music staff of The Times about my "discovery". That was on Jan. 6. "Did you know," Ted Strongin asked, "that there is going to be a concert of ragtime music at the Free Music Store this Friday?" I didn't know, and I immediately called Dan Kavanaugh of WBAI, the station that sponsors the Free Music Store concerts. Sure, said Kavanaugh. Three pianists and others are going to participate. Come along.

Friday night found me at the Free Music Store, in Martinson Hall on the third floor of the New York Shakespeare Festival Public Theater on Lafayette Street. The place was crowded with young people, sprawled all over the floor (there are no seats in Martinson Hall). Feeling terribly ancient, I listened to Bill Bolcom, Rifkin and Dan Paget play rags, who announced each piece to the kids as they went along, adding whatever commentary they thought fit. There also were two young guitarists, David Laibman and Rick Schoenberg (no relation, as far as I know), trying out a series of rags on two guitars.

The music held up fine, and it was interesting to hear the same pieces - "Maple Leaf Rag", say - played by two different pianists. Paget was much faster than Rifkin in the "Maple Leaf". I can't say which interpretation was better (though the sheet music insists that the tempo in ragtime music should never be fast): both had their points. The pianists also played rags by other composers, including Joseph Lamb, Clarence Woods and James Scott. None of those composers were in Joplin's class.

During the concert, I had a few words with Rifkin. He is a young man, Juilliard trained, who teaches at Brandeis and also is an avant-garde composer. He said that the music was by no means easy. "It's as exposed as Mozart, and you can't afford to make a technical or rhythmic mistake." He said that nearly all ragtime music was out of print, including the once famous 100 Ragtime Classics selected by Max Morath. A volume named 34 Ragtime Jazz Classics, published by the Edwin H. Morris Co., is, however, available. Rifkin, a true child of his time, was worried about the Morris collection. "I suspect," he said, "that some of the editions are corrupt." That floored me, though on reflection I don't see why it should have.

The following Monday morning found me at the Music Library in Lincoln Center, talking to Richard Jackson, head of the Americana collection.

"Joplin is in the air," Jackson said. "Did you know that Mrs. Lawrence is working on a two-volume edition of all Joplin music?" Vera Brodsky Lawrence, a former concert pianist, is the lady who was largely responsible last year for the five-volume reprint of Gottschalk piano music, published by Arno Press. "I have a folder on Joplin," Jackson continued. He brought it out. "And here's what we have of his printed music."

There wasn't much. Very little work has been done on Scott Joplin, and that is surprising, considering that ragtime was the predecessor of jazz. Scholars are going to have to get busy on Joplin, and among the things they will be investigating is the influence of Louis Moreau Gottschalk on Joplin. Gottschalk's nationalistic music, including his use of Negro elements, was still extremely popular in Joplin's day. Gottschalk was more sophisticated, and much of his piano writing is for virtuosos, but as one listens to Joplin's music it is clear that he must have known such works as "Bamboula" and "La Bananier". In Jackson's folder were odd pieces of information about Joplin. He composed 504 piano pieces, including marches, waltzes and cakewalks as well as ragtime. He published, in 1908, a little book of instruction on the secrets of playing ragtime. The first time the word "ragtime" was used on a sheet of music was in 1898, in a work by Fred Stone named "Ma Ragtime Baby". In 1896 came "The Harlem Rag" by Tom Turpin. Joplin's first published work, in 1898, was "The Original Rags", a medley. His "Maple Leaf Rag" in 1899, swept the country. Over a million copies of the sheet music were sold. Ragtime was on its way, and until the end of World War I was the popular musical rage of America.

That afternoon, after finishing at the library and thanking Jackson, I phoned Mrs. Lawrence. She said that she was preparing reprint editions of out of print and unavailable, historical American music under a Rockefeller Foundation grant. The Joplin volumes, she thinks, will be ready by September of this year and will be brought out by a major publisher.

"You have no idea of the interest in Joplin," Mrs. Lawrence said. "Once word began getting around that I was preparing an edition, material started coming in. People even sent first editions. I got one from, will you believe it, Vienna. Did you know there was a recording by Knocky Parker of all the piano rags? I'll let you borrow it; it's hard to locate. Have you seen a score of "Treemonisha" ? I hadn't. "I'll lend it to you, and also the Blesh book."

Mrs. Lawrence was as good as her word. I spent the next two days listening to the records (Audiophile 71/72), reading "They All Played Ragtime" by Rudi Blesh and Harriet Janis, and going through "Treemonisha". The Blesh-Janis book is the authoritative study of ragtime, and naturally its central character is Joplin. Informative and well written, it is in its third edition and can be purchased as a paperback (Oak Publications, New York).

As for "Treemonisha", I studied it with mixed feelings. Could it be staged to-day? It is largely in ragtime, with some adulterations in the late romantic style. Some of the music is beautiful, and the slow drag that ends the opera is a knockout. But the libretto! If the Delius "Koanga", which recently had its American premiere in Washington, was condemned as creeping Uncle Tomism by the black critic Carman Moore, what would he do with "Treemonisha", an opera about the triumph of education over superstition? There is nothing about race prejudice in "Treemonisha", and its solution to the ills of the black man is, merely, education. This may be an idealistic conjecture, or it even may be true (though whites need also to be educated as well), but the libretto is pretty bad.

However, it should be taken as the period piece it is. And it is an opera composed

by a black, with black characters only, expressed in music that reflects the black heritage. It will have to be orchestrated. Joplin's orchestral sketches are no longer around. Perhaps a concert version would arouse enough interest for a full-scale production.

I had a subsequent talk with Mrs. Lawrence, who firmly believes that "Treemonisha" is so beautiful, and of such historical importance, that it has to be produced. Then I asked Mrs. Lawrence if Joplin's piano music was really that hard. The figurations, after all, looked as though they lay in the hand, and none of the music I had examined was of a virtuoso nature.

"Just wait," Mrs. Lawrence said grimly. "Just wait until you try it."

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MUSIC REPRINT CLUB NEWS

CHAPTER VII

The word is Go for another anniversary year project. We have decided to proceed with the new Chapter.

The SOCIETY plans to make the mailouts to REPRINT CLUB members during the 3rd and 4th quarters of 1972. The number of rags to be included cannot be predetermined. The July/August issue of THE RAGTIMER will list the particulars and content of the first mailout. There is still time for more members to join the REPRINT CLUB - CHAPTER VII. (Membership fee is $10.00 for each enrollment). The total number of members affects the number of reprinted rags that can be included in the Chapter.

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REMINDER

ARE YOU MAKING PLANS TO ATTEND
THE RAGTIME SOCIETY BASH - 1972?

to be held at the CARA INN, TORONTO,
on the Weekend of Saturday, October 14, 1972.

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SOMETHING DOING...

JOHN ARPIN - in the Odyssey Lounge at the top of the Hyatt Regency, Toronto, 9:00 p. m. to 1:00 a. m.

JOHN MADDOX - at Bon Marche, Tacoma & Seattle, Wash., until July 1st. at Cherry Creek Inn, Denver, Col., July 3rd. to Aug. 26th.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Mich., Fri. Nights.

MAX MORATH - on the road with his show "At The Turn Of The Century".

CHARLIE RASCH - & "Sister Kate" with the Jacktown Jazz Band, at Bill Cones' Downstairs Saloon, Jackson, Mich., Fri. & Sat. Nights.

TREBOR TICHENOR - and the Saint Louis Ragtimers can be heard on The Goldenrod Showboat in St. Louis, Missouri.

PETER TURNER - with the Apex Jazz Band, at the Sword In Hand, Bury, St. Edmund's, England.

TERRY WALDO - at Deibel's Restaurant, German Village, Columbus, Ohio, Wed. & Thurs. Nights.

TEX WYNDHAM - and The Red Lion Jazz Band, appearing regularly, at The Surry Restaurant, 1100 Philadelphia Pike, Wilmington, Del.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

RAGTIME

Harlem Rag, cover